1.00

THE LITTLE HANON

EXERCISES

Preparatory to and patterned after
Hanon—"The Virtuoso Pianist"

By

ROBERT J. RING

Summy-Birchard Company
Evanston, Illinois

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THE LITTLE HANON

Preface

The studies of Czerny, Cramer and Clementi are familiar to all teachers interested in the developement of digital dexterity. Studies not so well known but highly prized by progressive teachers are the Hanon Virtuoso Pianist, the Little Pischna (Wolff), and the Pischna studies. These studies cover almost the entire field of piano technic and provide a solid foundation for modern pianism.

The Hanon exercises present the simpler forms of finger technic but cannot be used safely with the beginner. To precede and prepare the way for the Hanon exercises the author has written a series of very simple exercises along similar lines, designed to cover-step by step-the various elementary finger movements.

In this book the monotonous repetition of short "finger exercises" is avoided by the diatonic progression of the technical figure through an entire octave. Thus, even if the student plays the exercises through but once each day, the finger movement will have been practised sufficiently to show definite results. These studies may be used at the first lesson and the advantages of the Hanon idea enjoyed from the start. If the pupil cannot read notes readily, the first studies may be taught by imitation.

The primary objective in the first few piano lessons-beside the essentials of notation, rhythm, etc., -is, in the opinion of the writer, correct finger action and a pure legato touch. The present volume is published in the hope that it will fill this need successfully.

ROBERT J. RING

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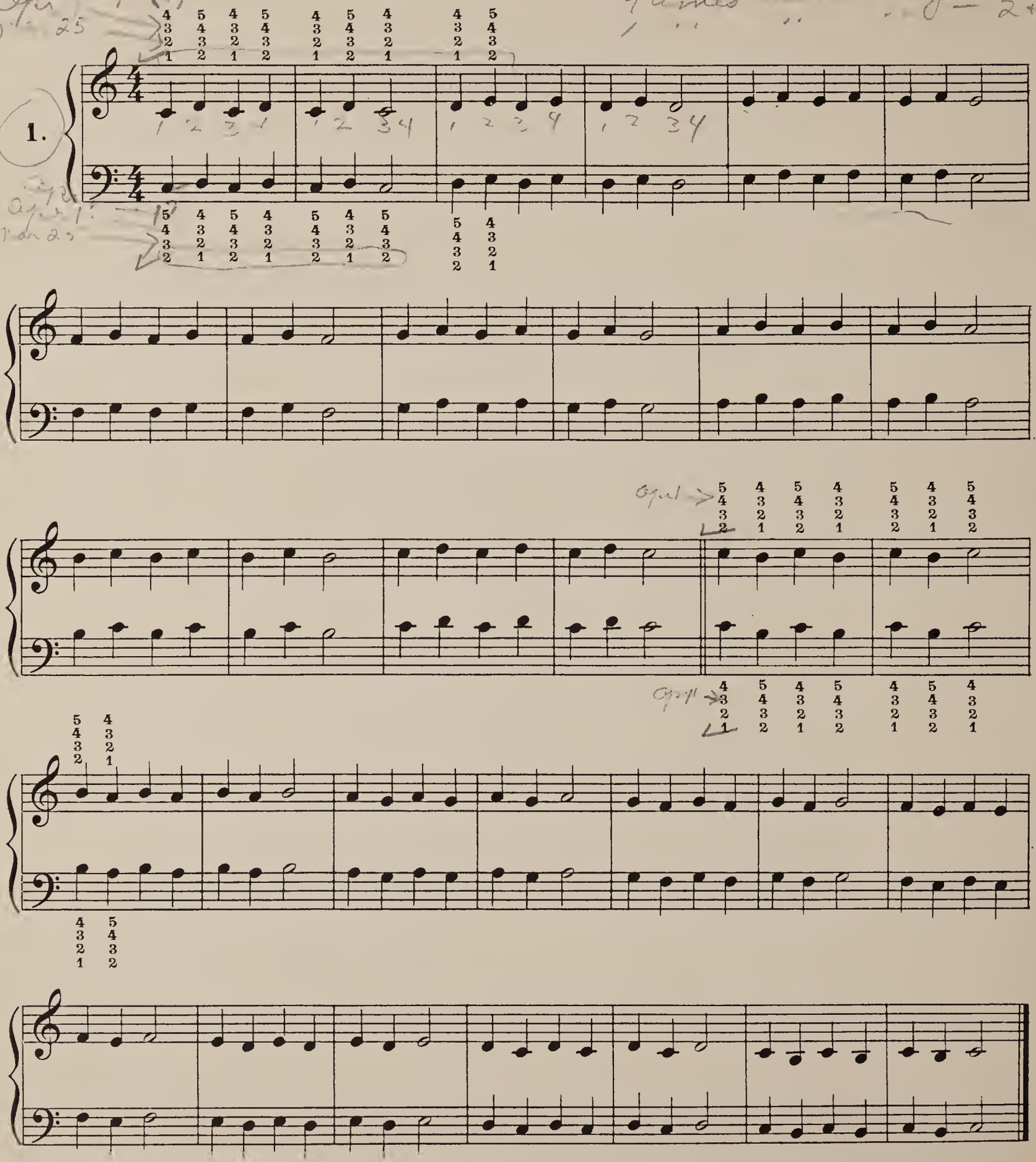
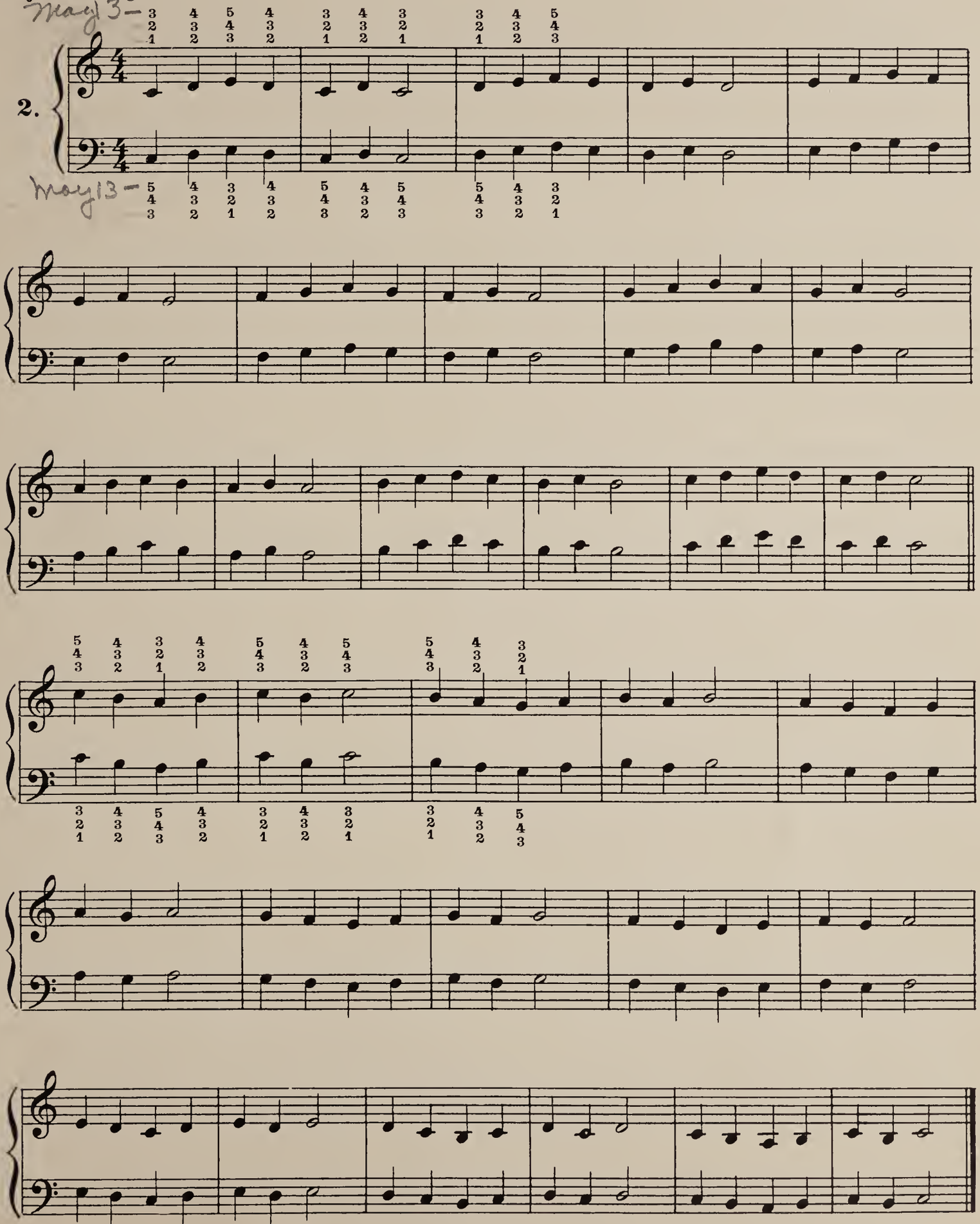
To promote independent finger action and finger strength, and a legato touch between the pairs of fingers.

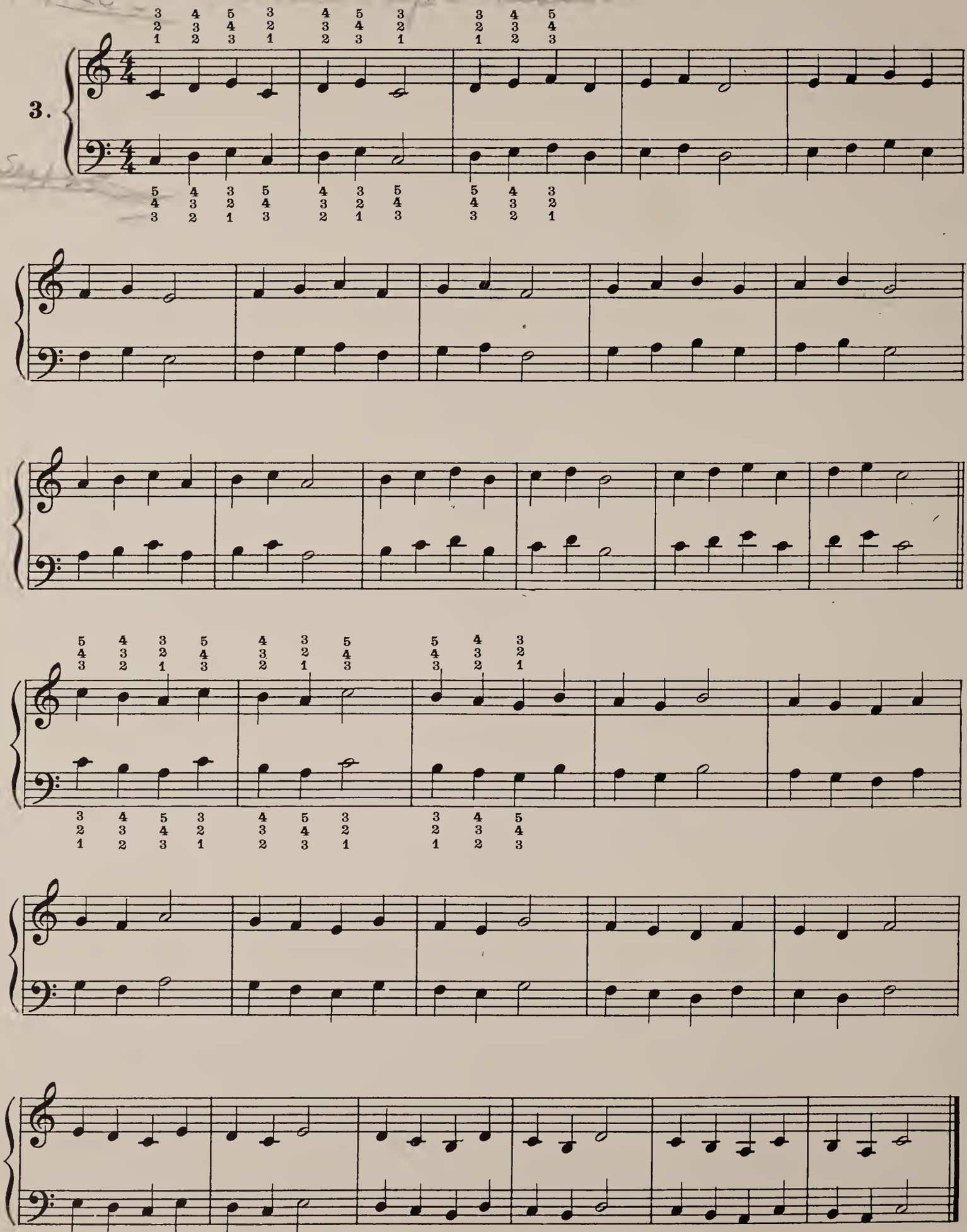


Note - The 4th and 5th fingers require the most training; it would be well for the student to begin the exercise with these two fingers, then proceed as indicated; this will give double practice to the weaker fingers.

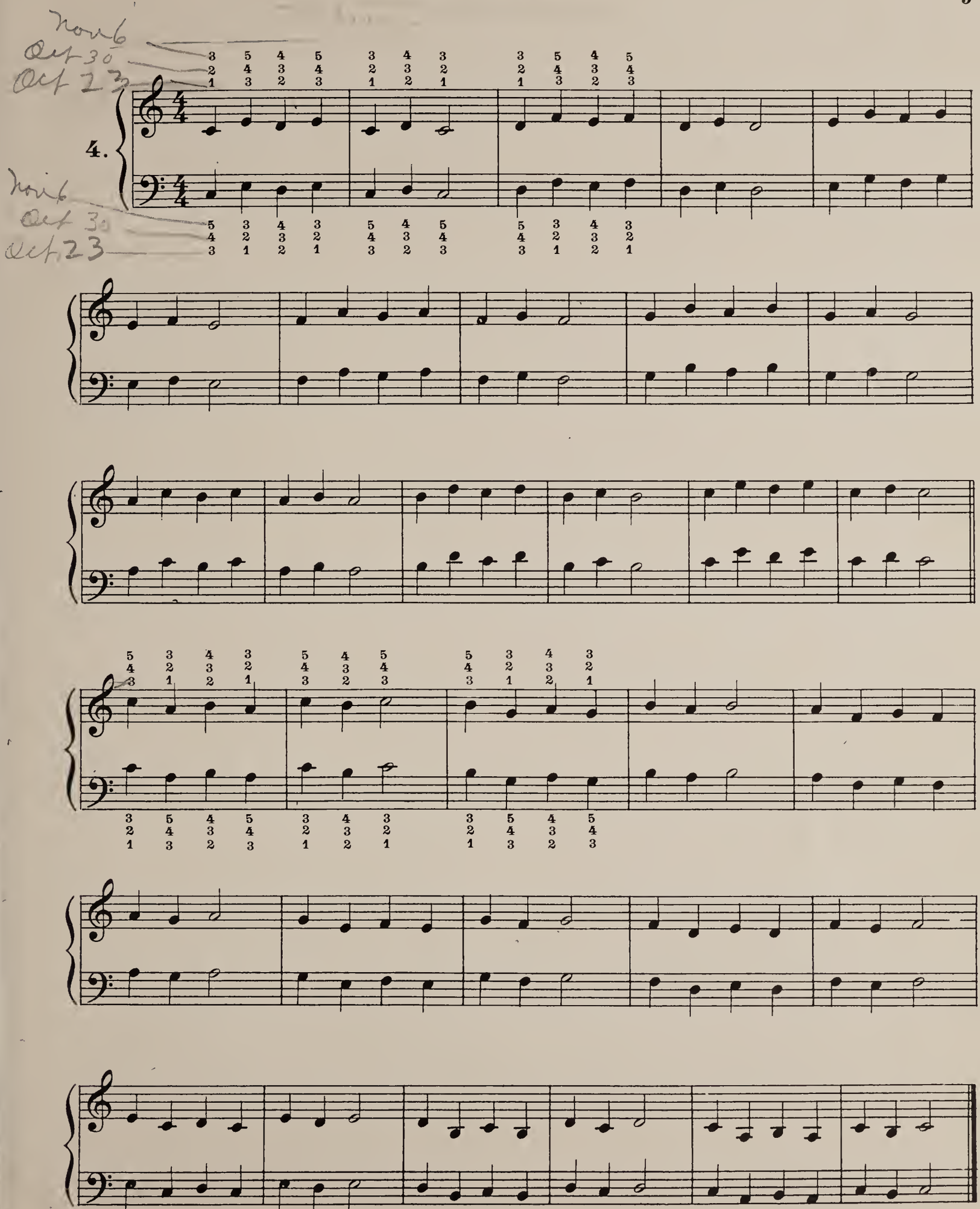
Curve fingers!

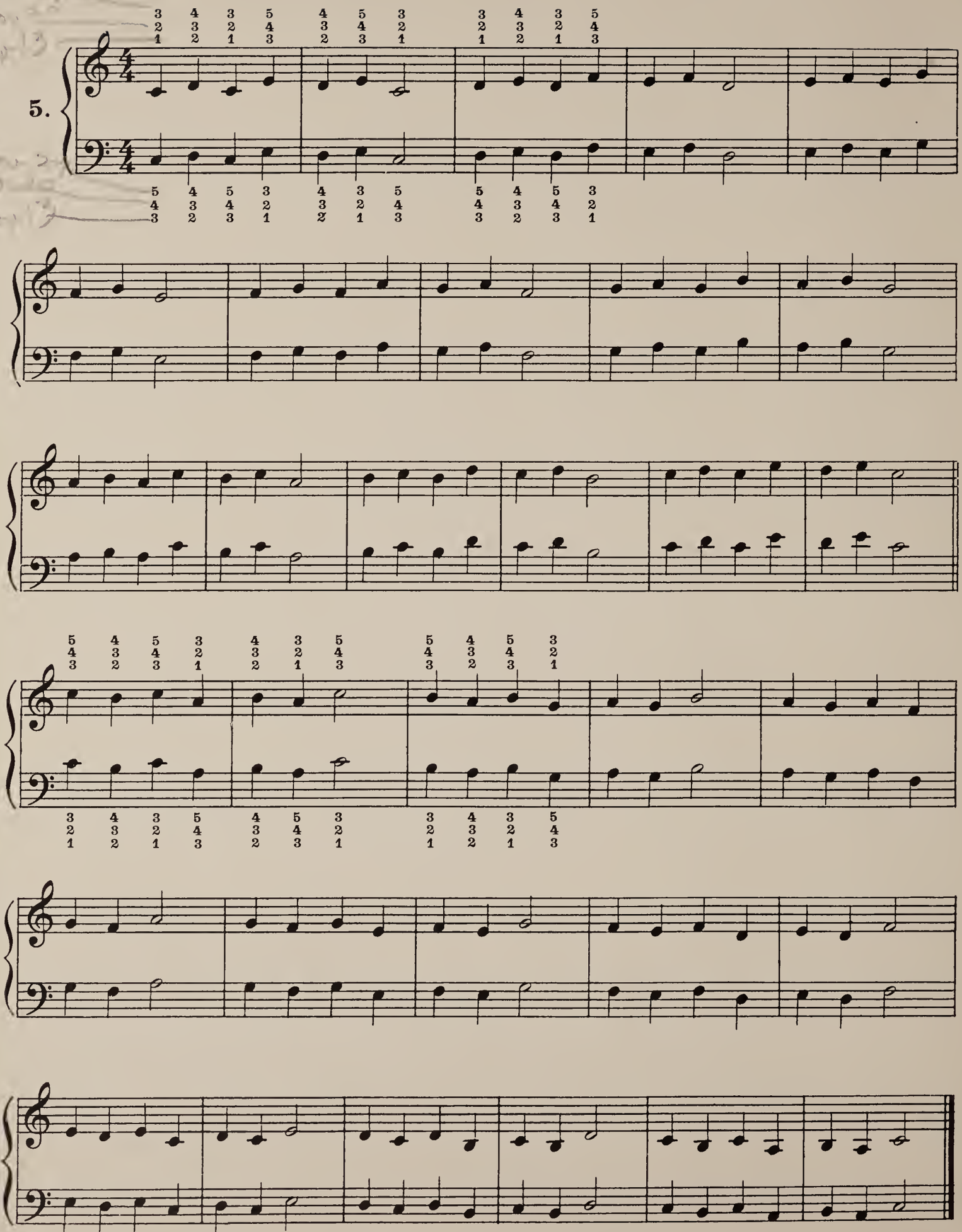
To promote independent finger action, strength and a legato touch between groups of three adjacent fingers.



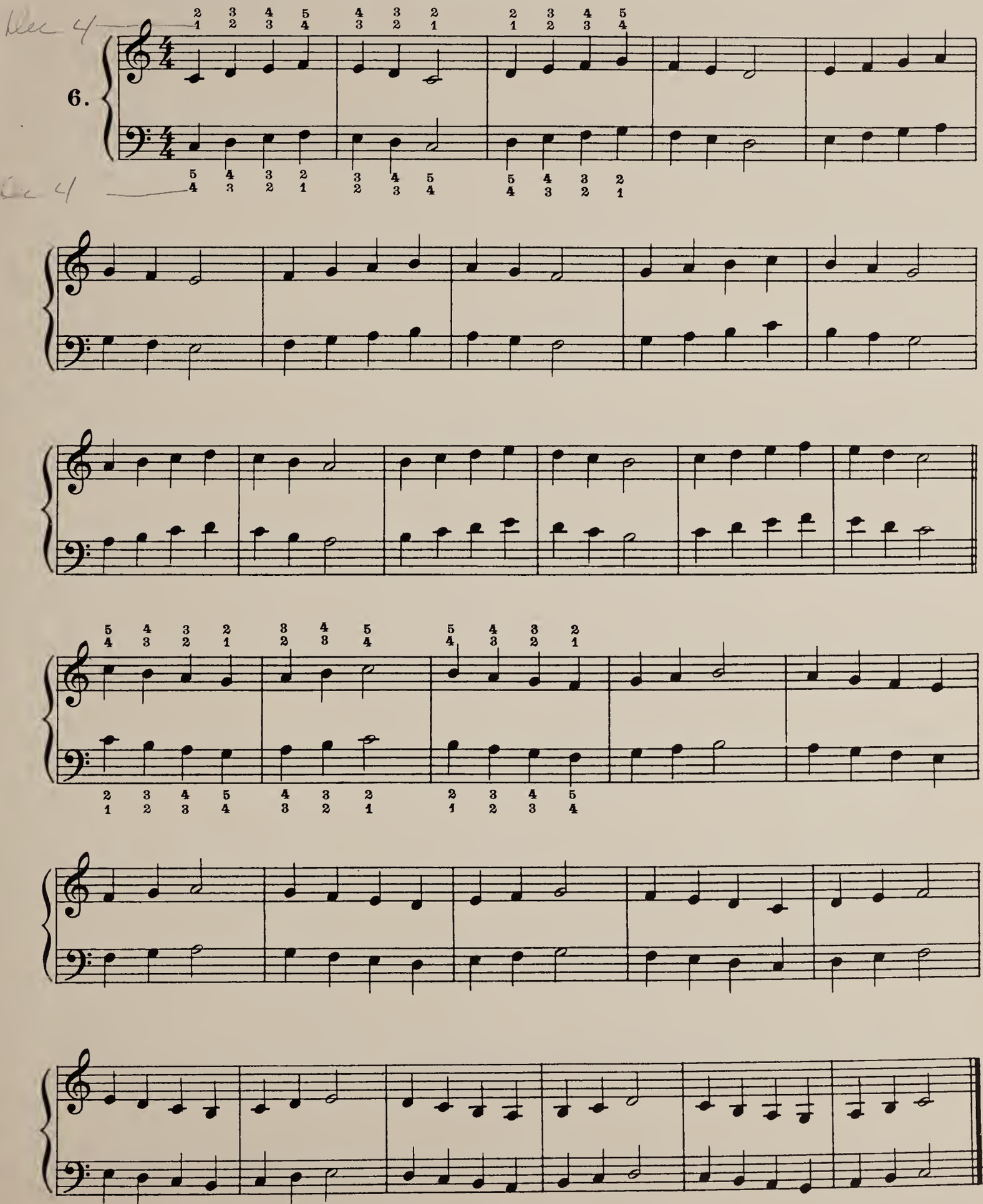

3.

Both hands

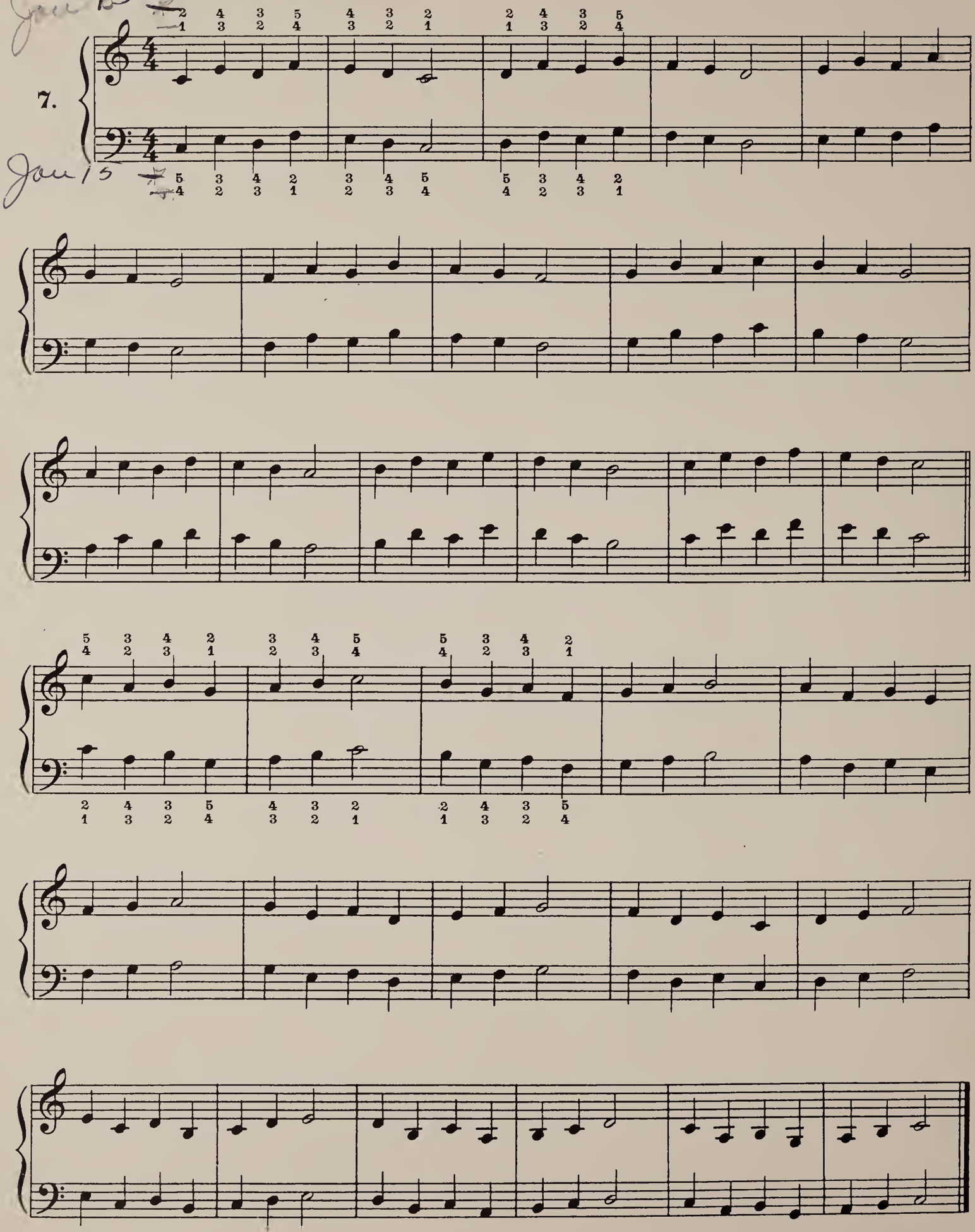



5.

To promote independent finger action, strength and a legato touch between four adjacent fingers.



Don't Watch hands !!!



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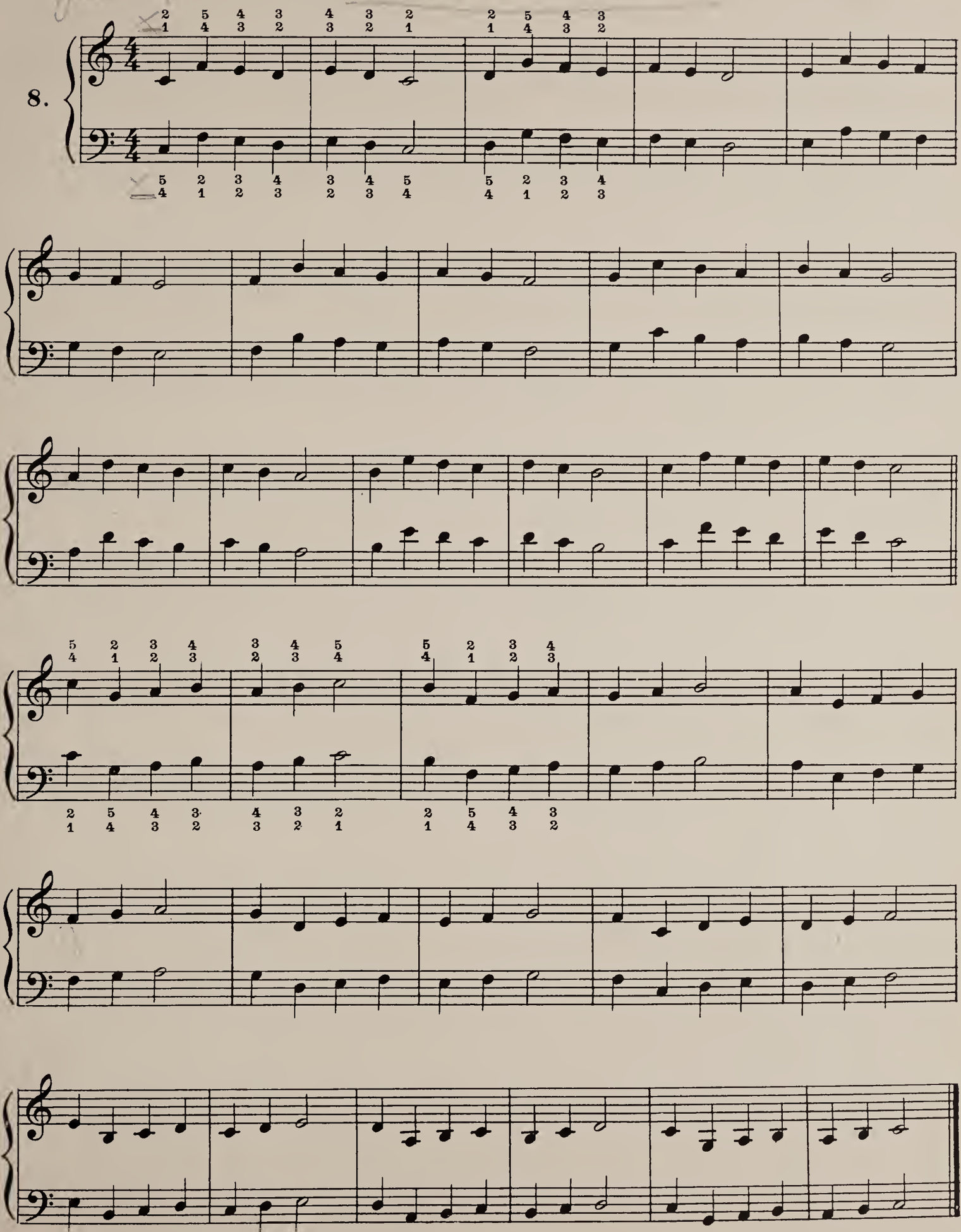
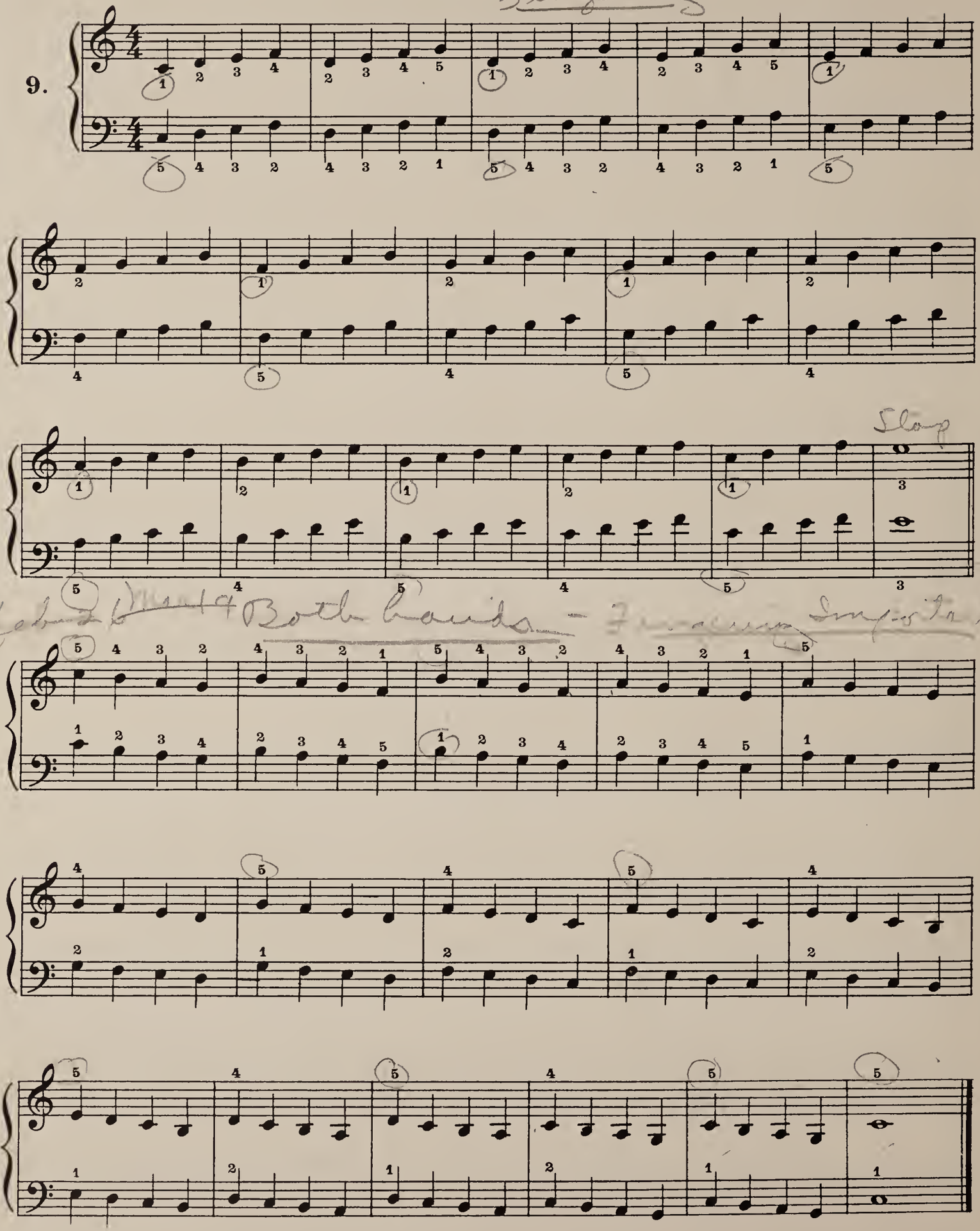
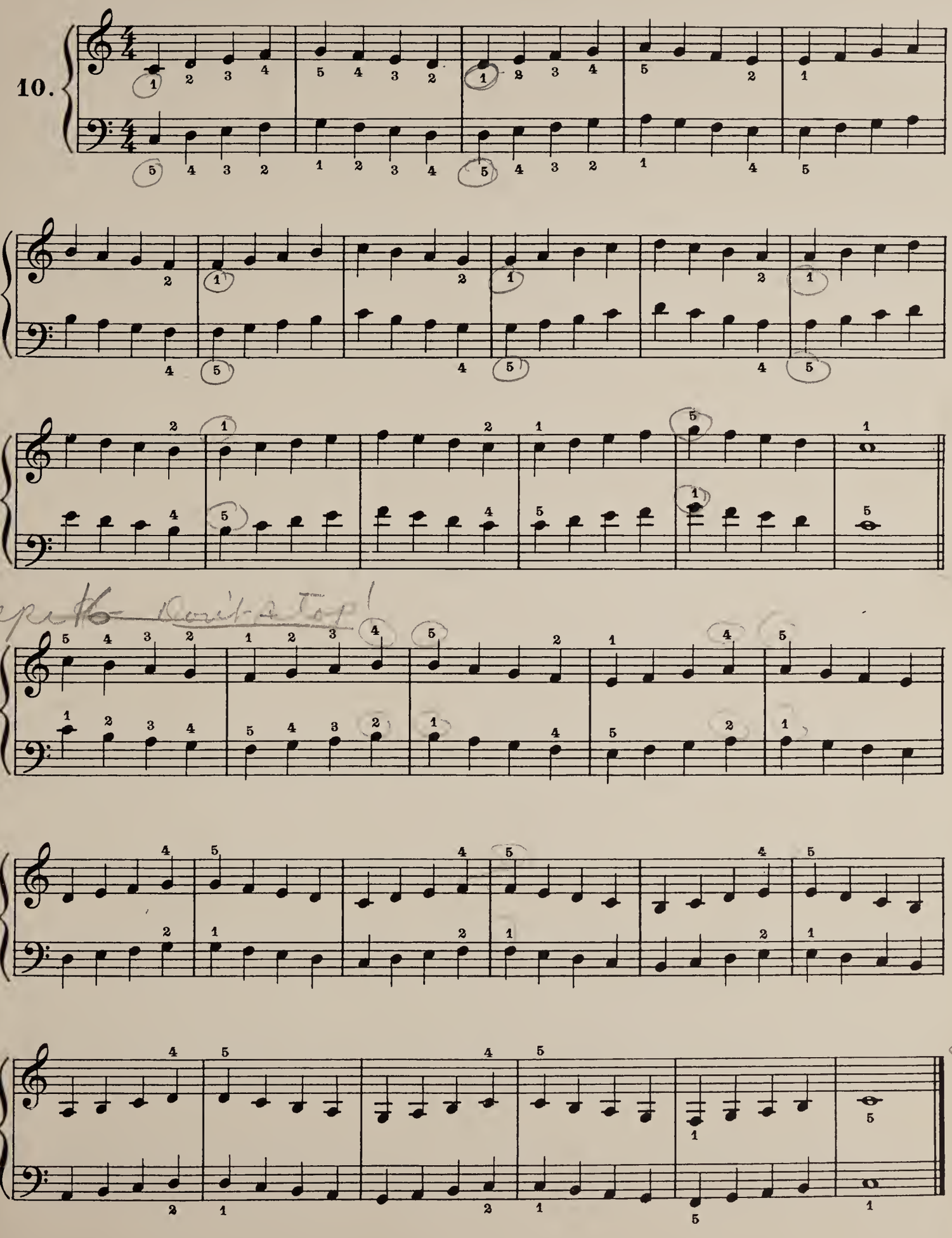


Independent finger action, strength and legato touch, using all the fingers.

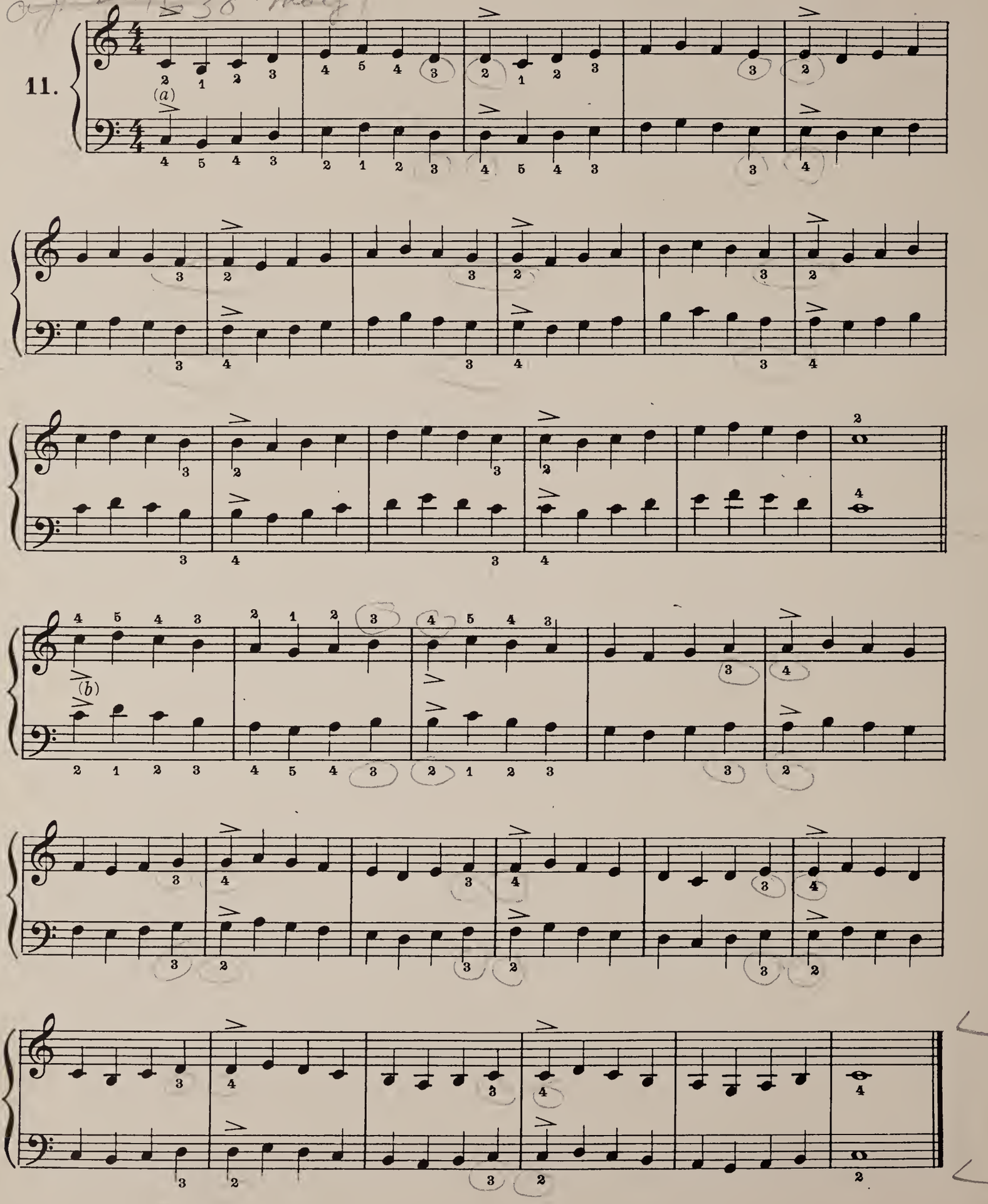
9.




10.

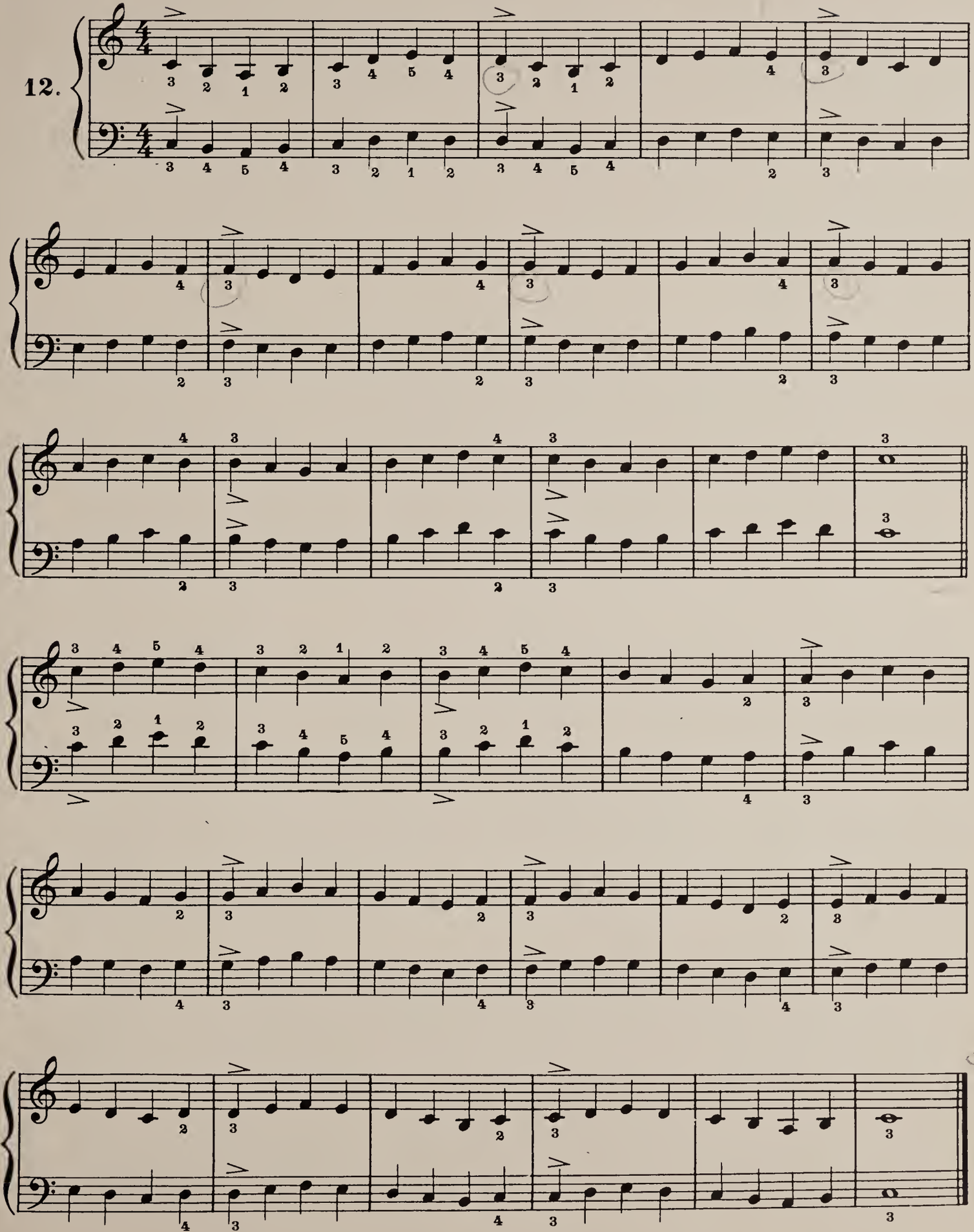
May 21
L.H. alone + then together

Special emphasis on (*a*) the 2nd finger in the right hand and 4th finger in the left hand. (*b*) 4th finger in the right hand and 2nd finger in the left hand, to promote accent in attacking a phrase.



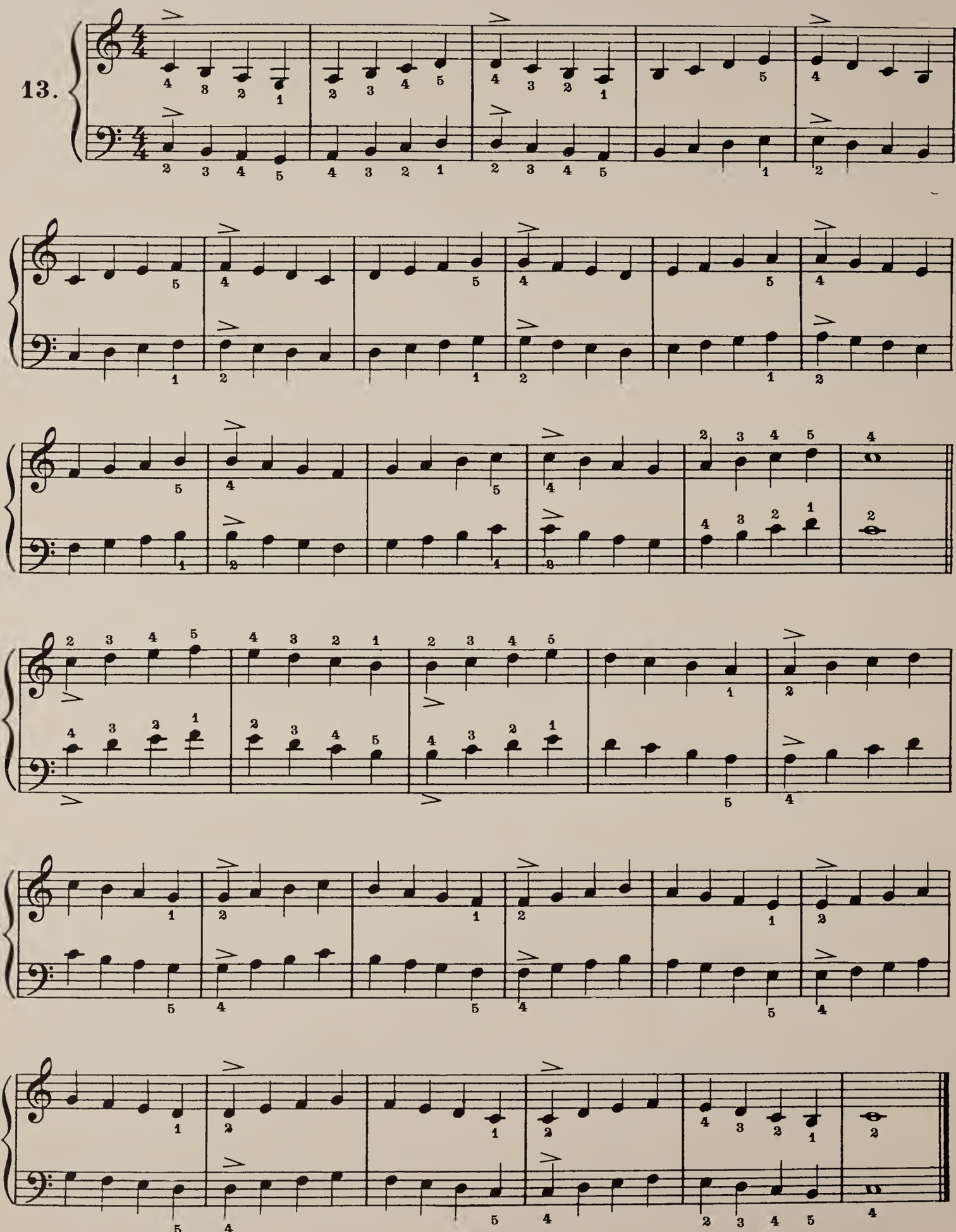
Accenting the 3rd fingers of each hand.

12.

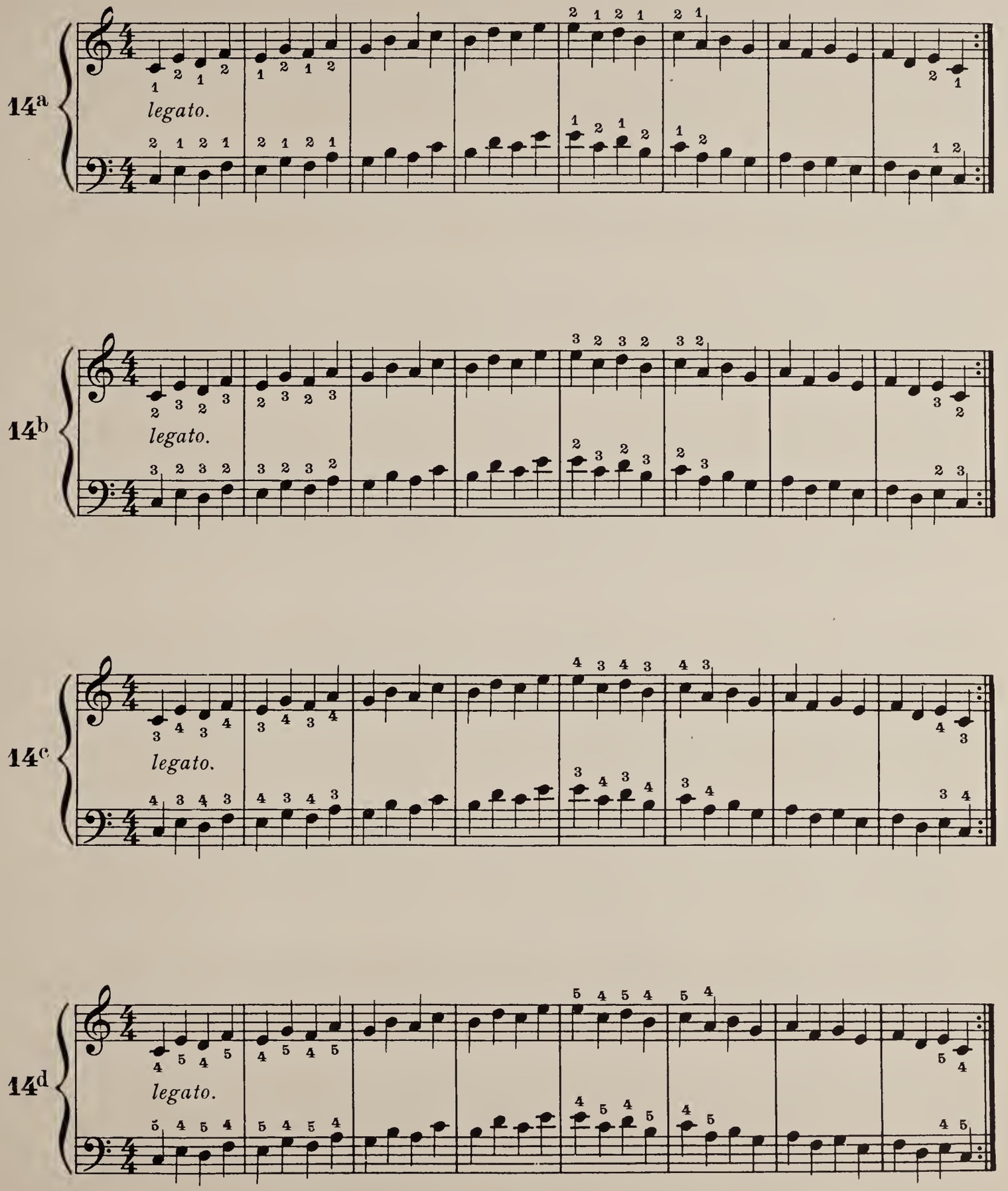


Accenting, as in Exercise **11.**

13.

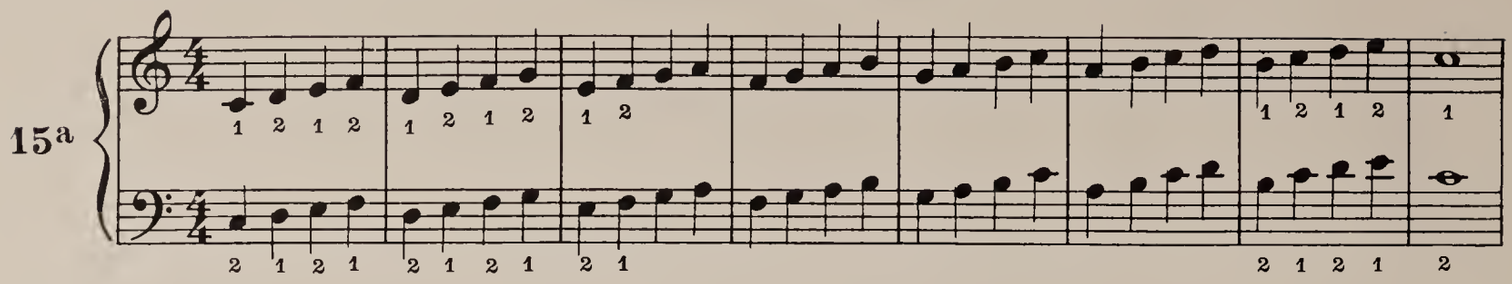


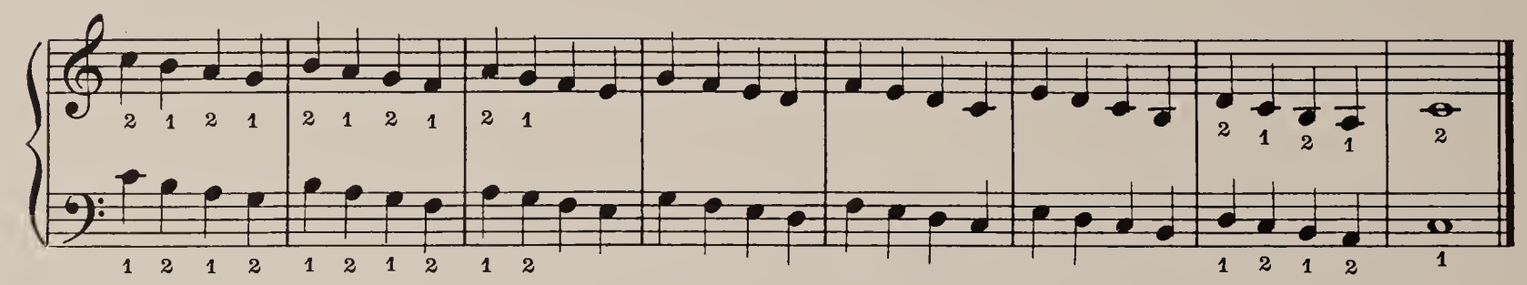
For expansion and lateral motion between adjacent fingers.



Exercises for the smooth passing of thumb under hand and hand over thumb.

15a





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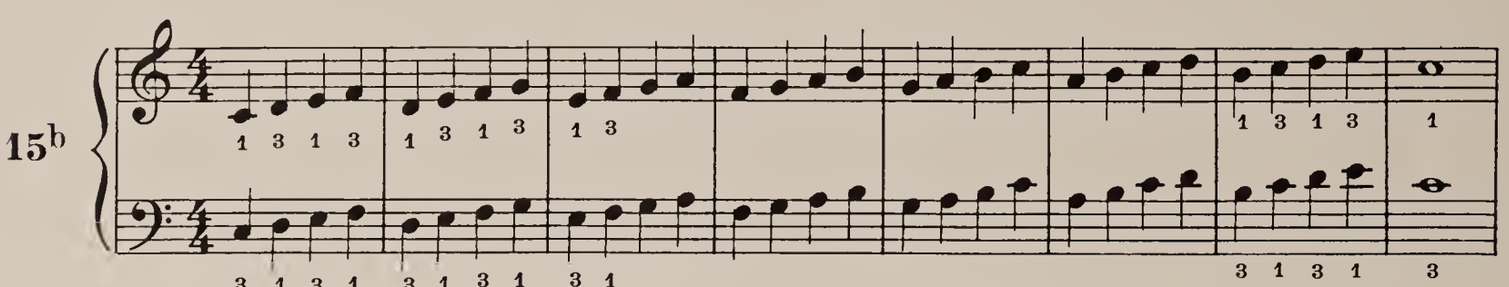

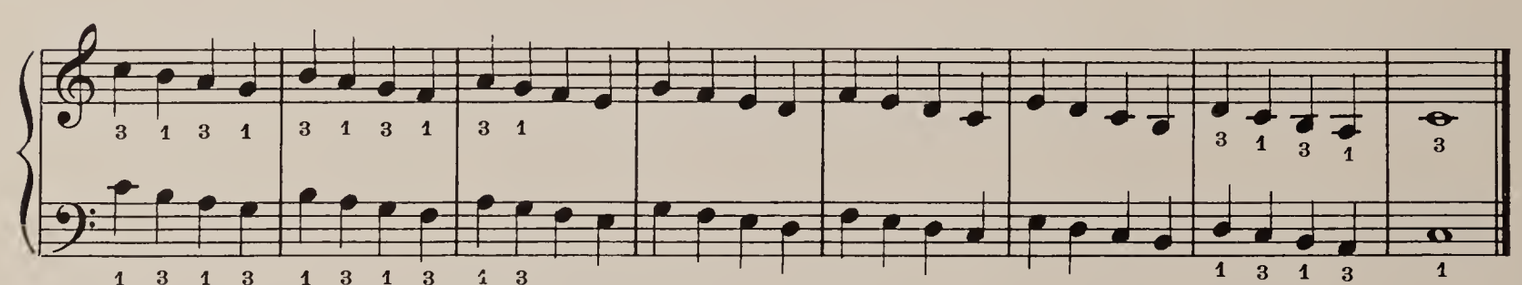

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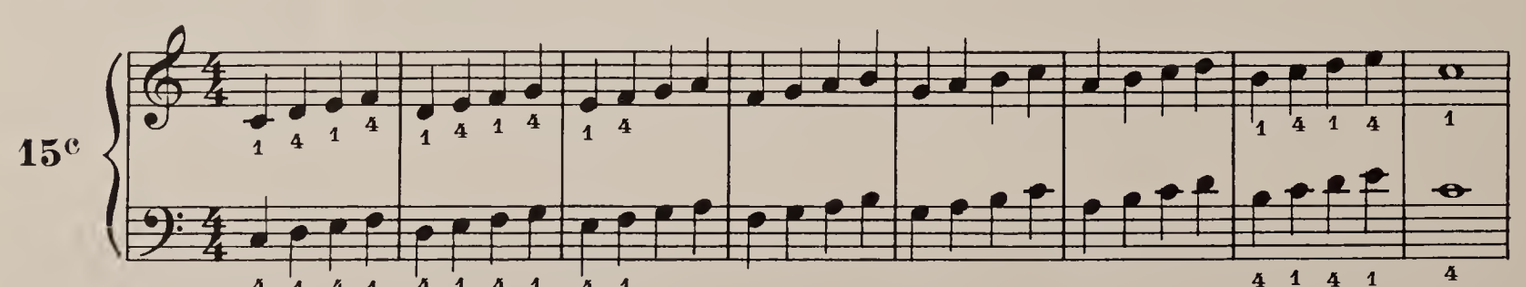
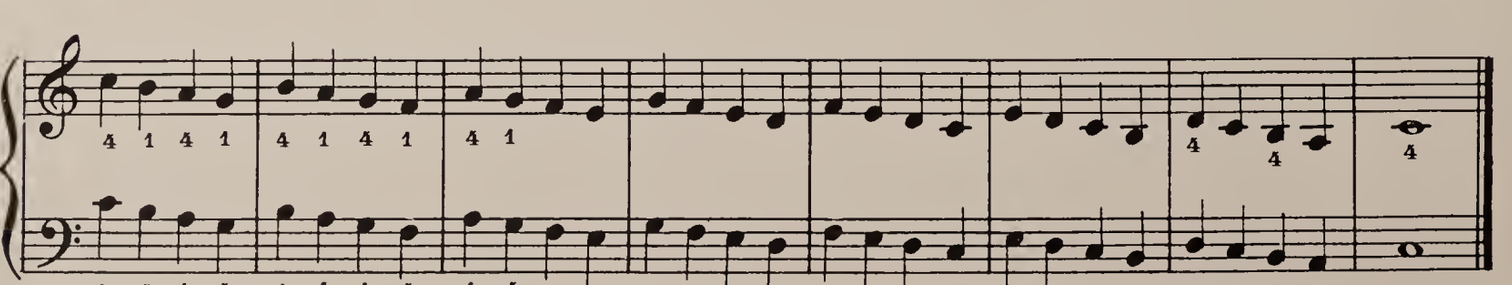
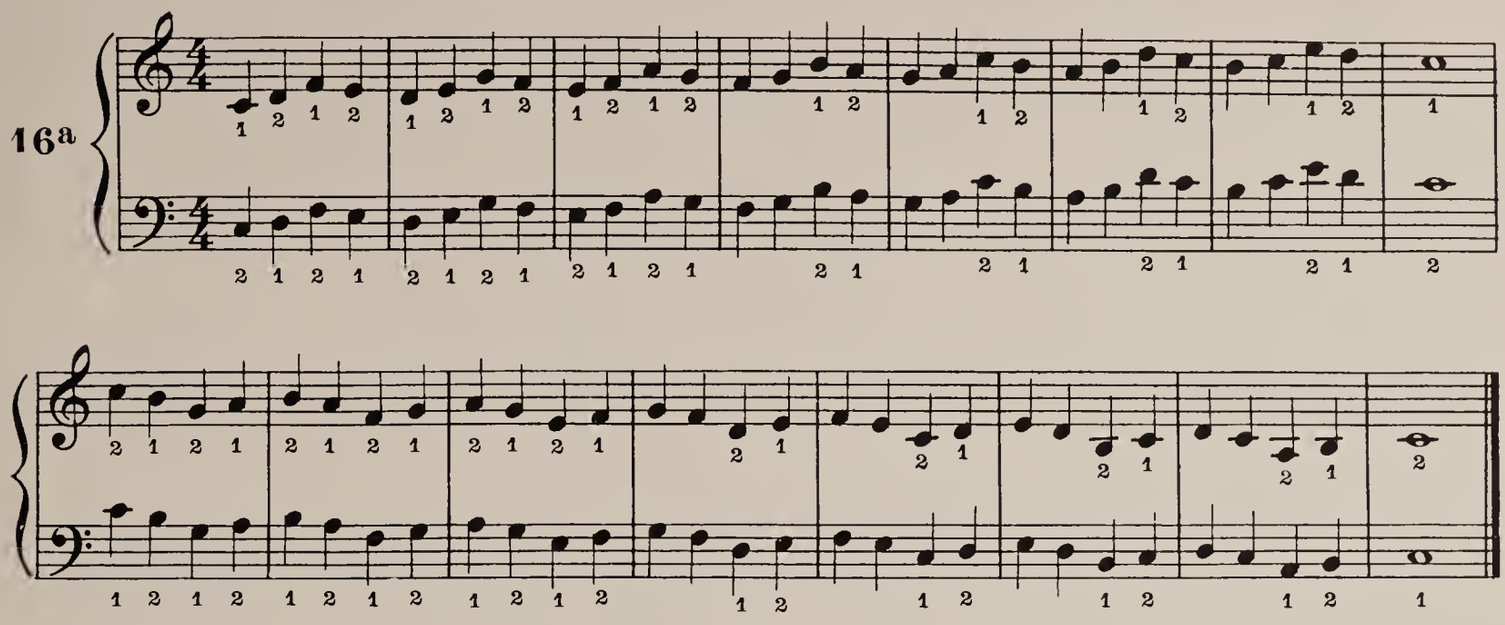


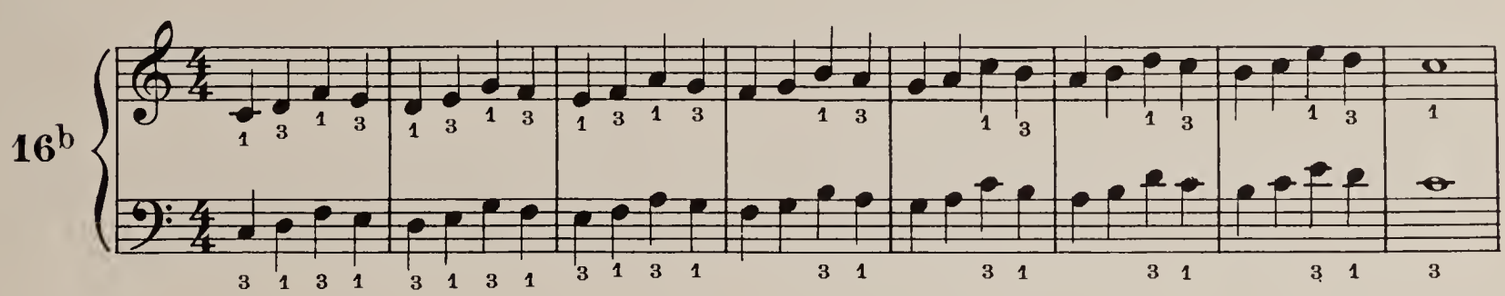


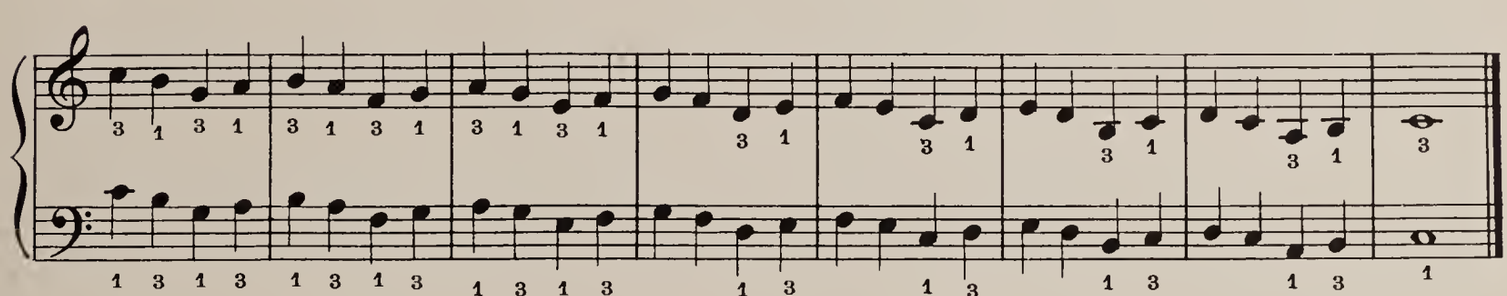
Exercises for the smooth passing of thumb under hand and hand over thumb.

16a



16b





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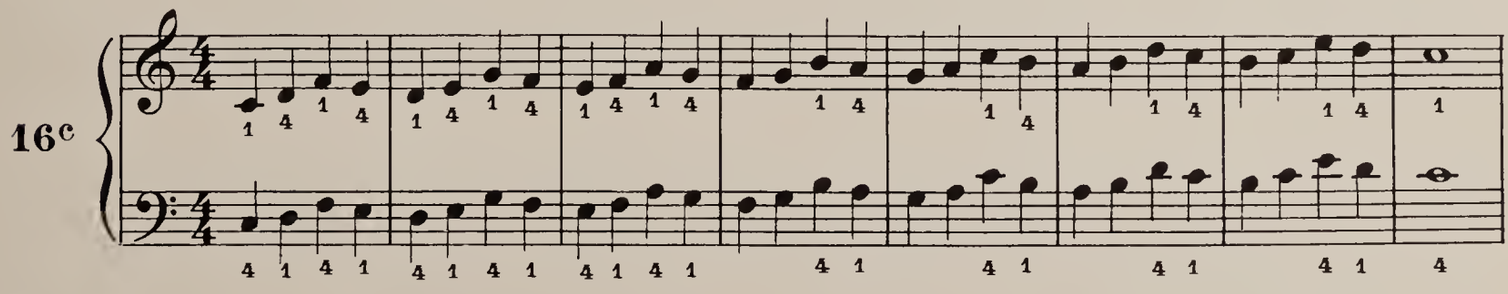
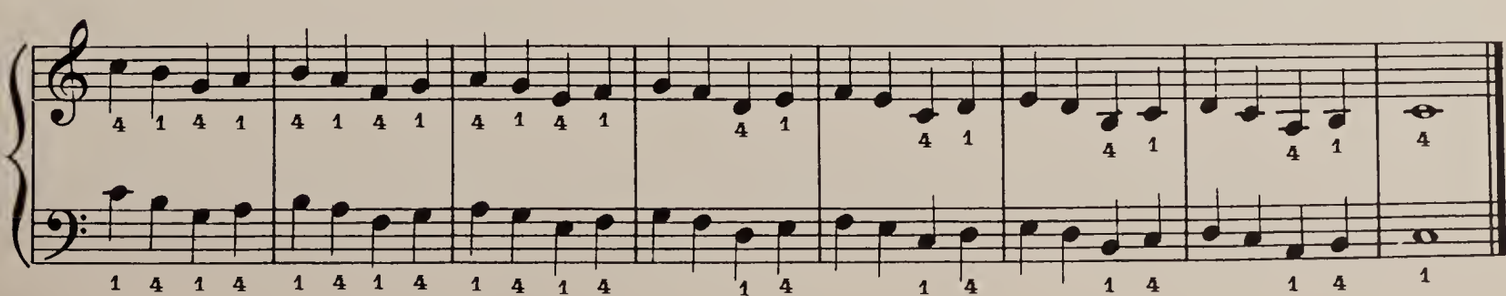
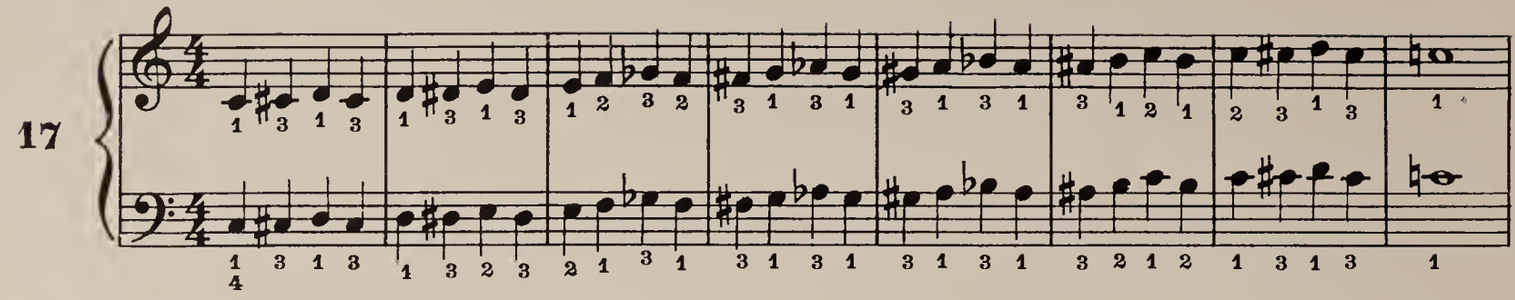
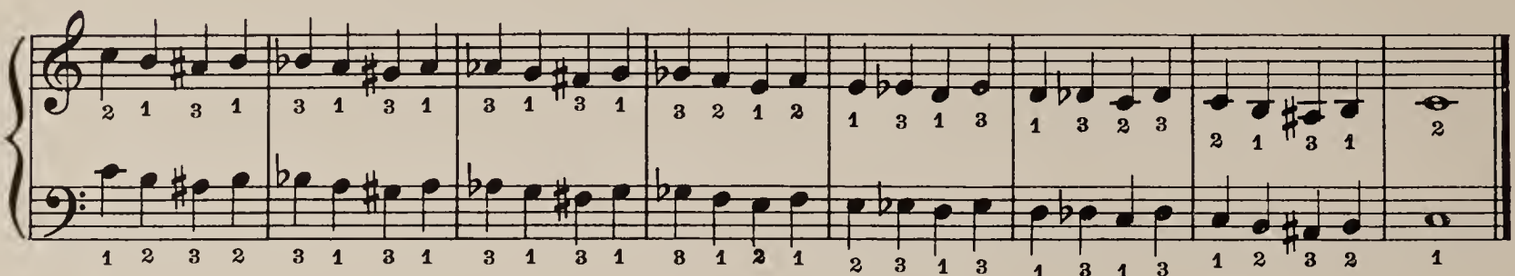




Fingerings of the Chromatic Scale.

17





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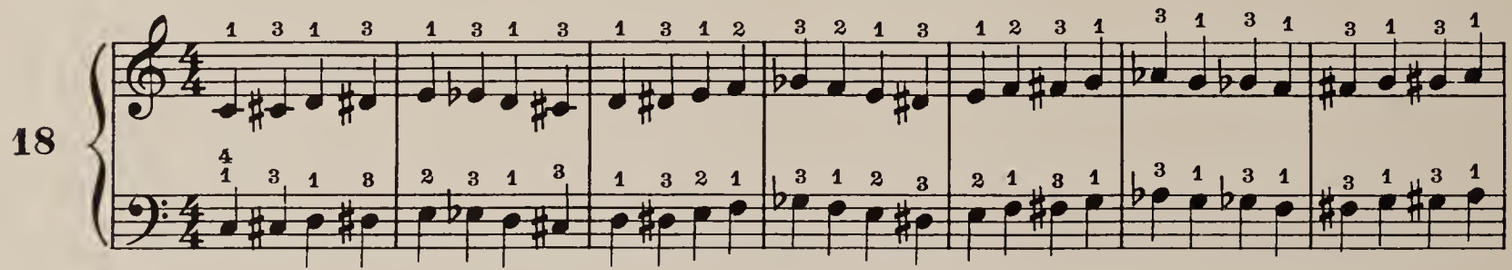
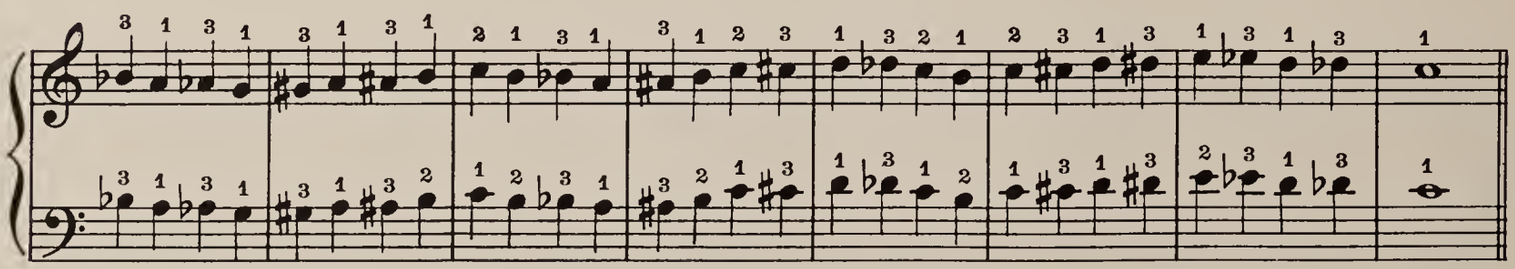
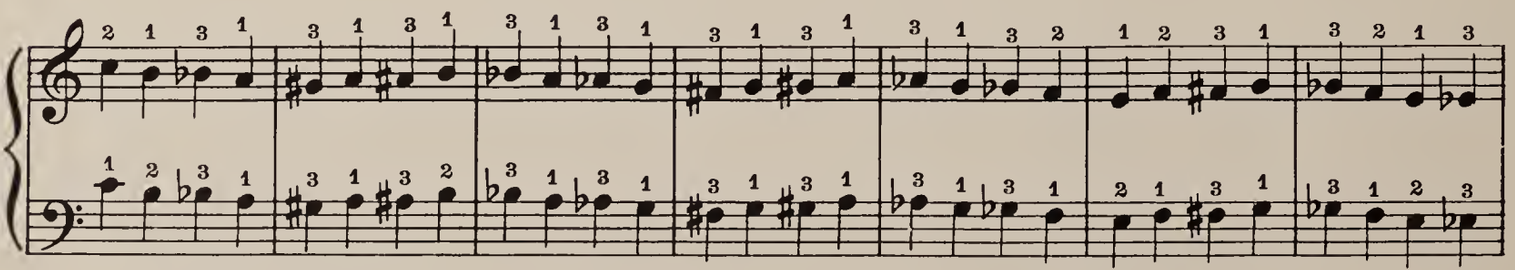
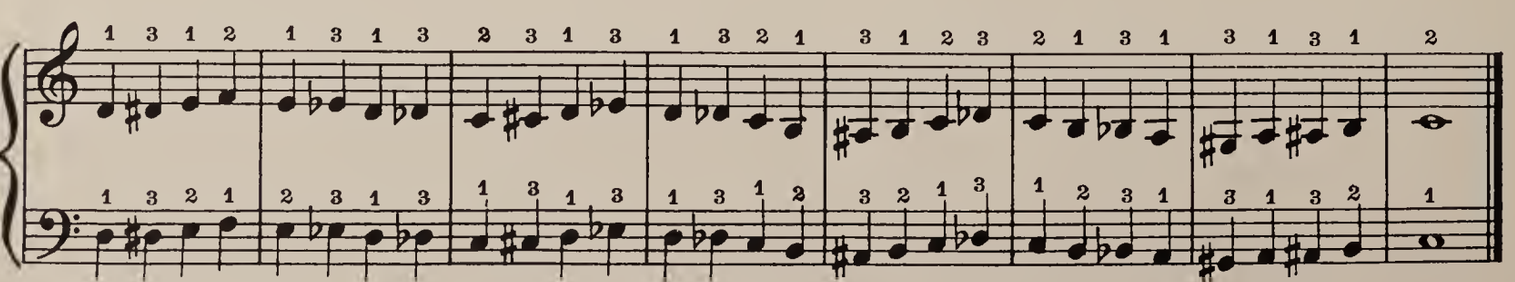
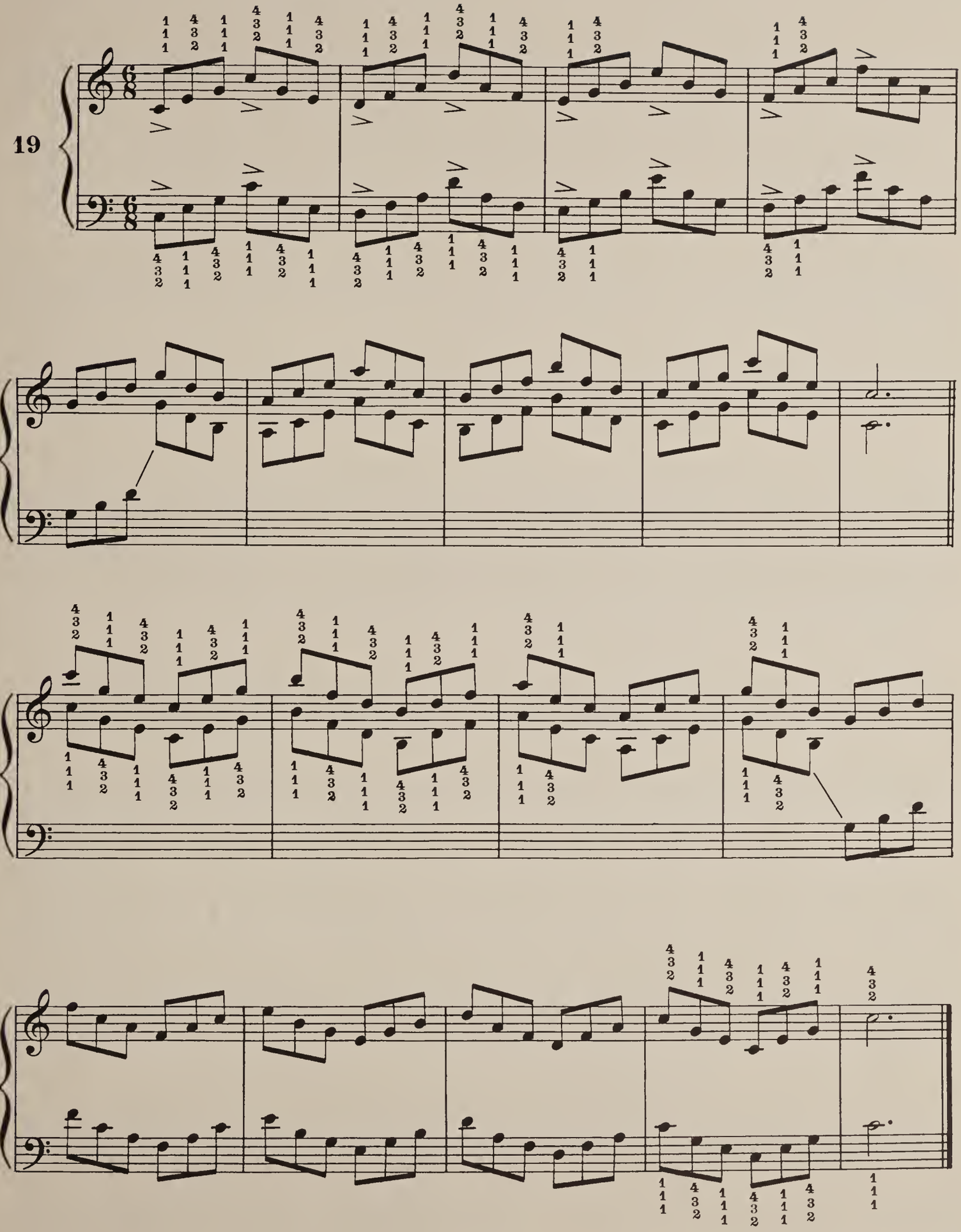




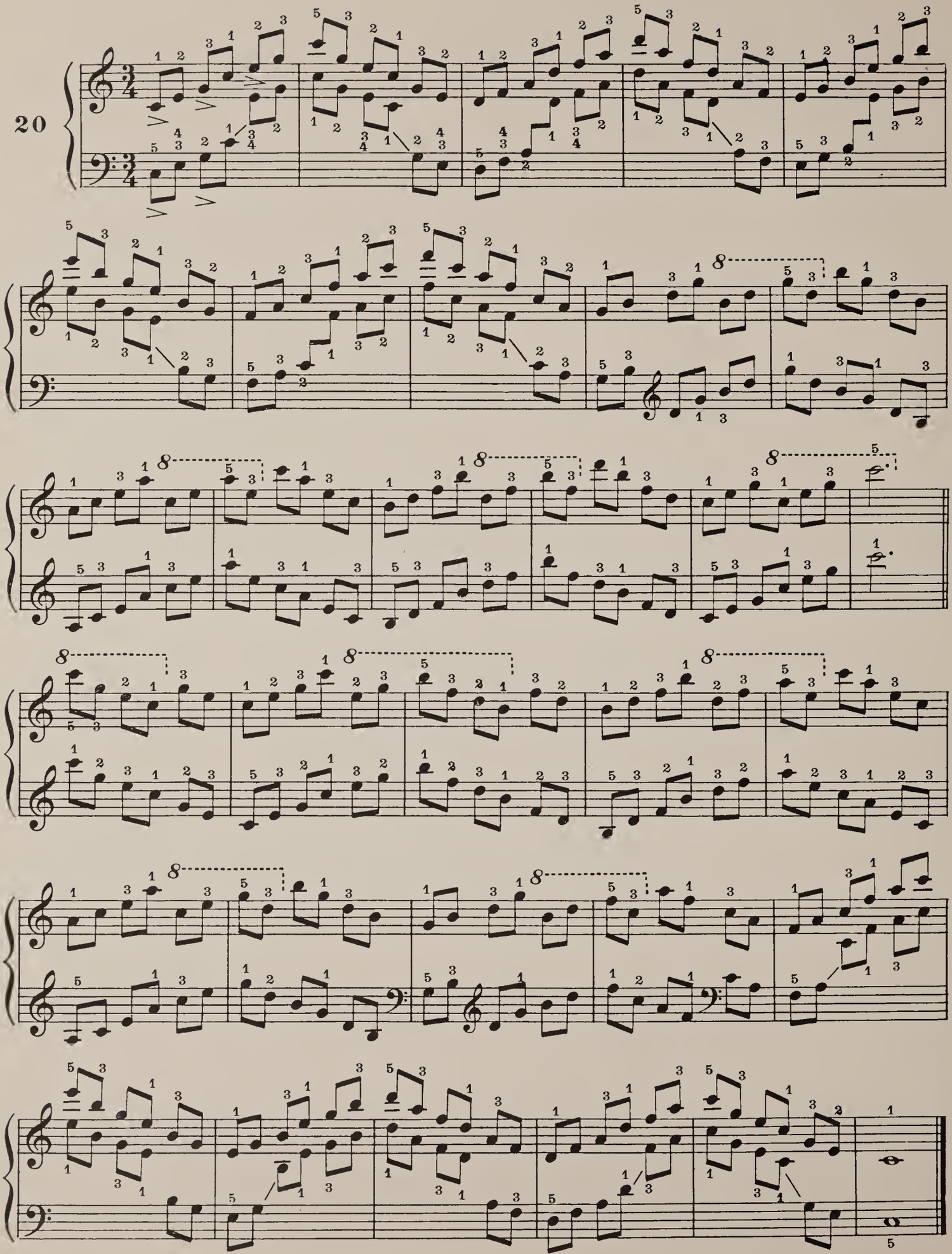




Preparatory Studies for Arpeggio playing.



Arpeggio playing in accented groups of two.



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